



CADILLAC  
and  
DINOSAURS

# XENOZOIC TALES<sup>®</sup> #13

by  
**MARK  
SCHULTZ**

**\$2.95**  
\$4.15 CAN.



MCA/COMIX  
© '93

# XENOZOIC TALES

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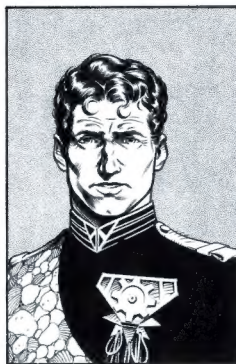
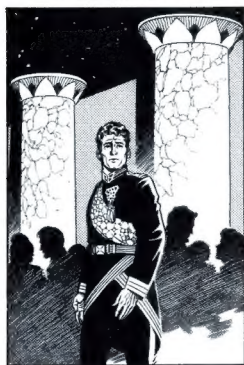
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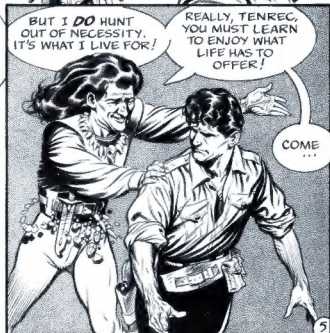
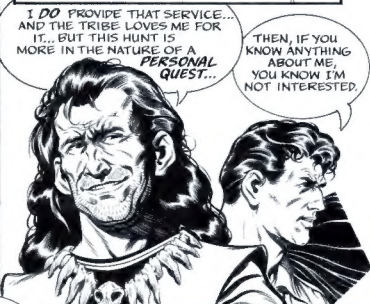
# DANGEROUS GROUNDS















I CAN'T BELIEVE IT. I CAN'T BELIEVE YOU'D BE SO STUPID...

AND WHERE HAVE YOU BEEN LATELY?

NONE OF YOUR DAMN BUSINESS. DON'T CHANGE THE SUBJECT.



BALCLUTHA IS A DANGEROUS MAN! YOU **MUST** KNOW HE ISN'T TAKING YOU ON A MERE HUNTING TRIP!

YOU DISAPPEARED RIGHT AFTER YOUR PARTY, THOUGHT MAYBE YOU'D TURNED INTO A PUMPKIN. OR MAYBE IT WAS BACK HOME WITH **HIM**...

LORD BALCLUTHA IS MY **OFFICIAL** CONSORT...

OH... LORD BALCLUTHA. I GUESS THERE'S SOME REAL PRESTIGE IN BEING ATTACHED TO A **LORD**.

WHATEVER FEELINGS I EVER HAD TOWARD BALCLUTHA DIED LONG AGO...

WHEN I LEARNED HOW VICIOUS HE COULD BE.



I KNOW. I'VE SEEN HIS TROPHY ROOM.

MORE THAN THAT, JACK. HE'S GAINED A LOT OF PERSONAL POWER IN RETURN FOR PERFORMING CERTAIN... **TASKS** FOR THE TRIBAL LEADERS.

HE CAN'T BE TRUSTED... AND HE KNOWS ABOUT **US!**



DON'T TRUST HIM, EH?

SEEMS TO BE A COMMON TRAIT IN THIS CITY.

WHY SHOULD I TRUST *YOU*? WHAT'S *YOUR* ANGLE THESE DAYS?

YOU'RE MY RESPONSIBILITY AS LONG AS YOU REMAIN HERE.

JACK...

I'M THROUGH PLAYING THE PAWN, HANNAH. IT'S TIME I GAINED SOME CONTROL IN THIS GAME...



OH, IS *THAT* IT? WELL, AS I REMEMBER, I BROUGHT *YOU* HERE.

YOU MAKE A LITTLE HUNTING EXCURSION SOUND AWFULLY SINISTER.

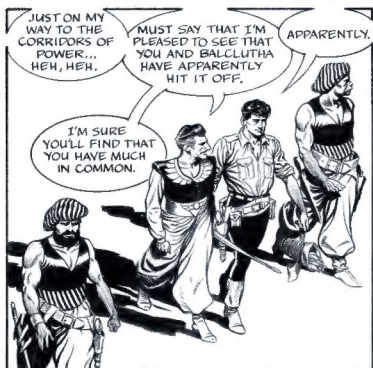
BESIDES, OUT THERE I AM ON MY HOME GROUND.

PLEASE, JACK...DON'T TEMPT FATE SO FAR OFF YOUR HOME GROUND.



OH, TENREC! A WORD BEFORE YOU GO...

IS EVERYONE IN WASSOON UP AT THIS GAWDAWFUL HOUR?



JUST ON MY WAY TO THE CORRIDORS OF POWER... HEH, HEH.

MUST SAY THAT I'M PLEASED TO SEE THAT YOU AND BALCLUTHA HAVE APPARENTLY HIT IT OFF.

APPARENTLY.

I'M SURE YOU'LL FIND THAT YOU HAVE MUCH IN COMMON.

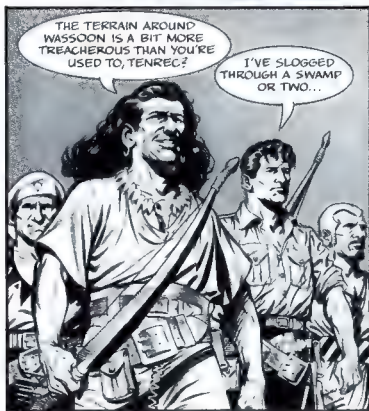
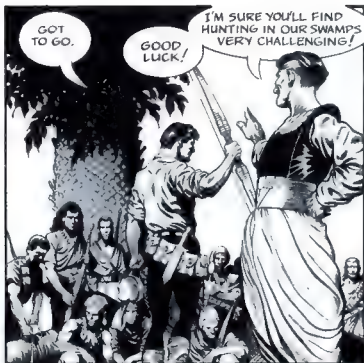


HANNAH DUNDEE, FOR INSTANCE.

SHE ONCE GAVE BALCLUTHA THE ATTENTION SHE NOW PAYS TO YOU.

A SAD STORY: HER AFFECTION FADED, HE DIDN'T HE TRIED TO FORCE HIMSELF ON HER AND...

WELL... SHE GAVE HIM A NASTY CUT. IN HIS GUT.





THAT'S GOOD FOR YOU.

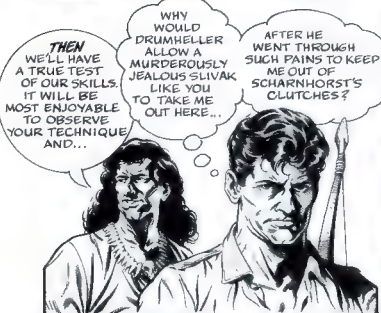
WE WASSOON CONSIDER ANY HUNTER WHO CAN'T BRING DOWN HIS PREY WITH A BOW TO BE SOMEWHAT LESS THAN A MAN...

FUNNY. SHE NEVER GAVE ME THAT IMPRESSION.

I HOPE I DON'T EMBARRASS MYSELF.

WE'RE HUNTING TUAROGUA TODAY.

ONCE A POD HAS BEEN SPOTTED, MY BOYS WILL HANG BACK WHILE YOU AND I APPROACH FOR THE KILL.



THEN WE'LL HAVE A TRUE TEST OF OUR SKILLS. IT WILL BE MOST ENJOYABLE TO OBSERVE YOUR TECHNIQUE AND...

WHY WOULD DRUMHELLER ALLOW A MURDEROUSLY JEALOUS SLIVAK LIKE YOU TO TAKE ME OUT HERE...

AFTER HE WENT THROUGH SUCH PAINS TO KEEP ME OUT OF SCHARNHORST'S CLUTCHES?



AND WHY DID HE TELL ME YOUR AND HANNAH'S HISTORY?

WHAT DID THAT OLD WOMAN STEPTOE SAY?

"NEVER TRUST ANY OF 'EM. THEY CAN MANIPULATE FRIEND AND FOE..."

"A FOOL LIKE YOU DOESN'T STAND A CHANCE..."



ARE YOU LISTENING, TENREC?

SORRY. I WAS... THINKING... ABOUT... YOUR COLLECTION. I DON'T THINK I SAW A SHIVAT...

VERY AMUSING.

BUT NOT EVEN I WOULD DARE CONFRONT A SHIVAT.

DO YOU KNOW ANYONE WHO HAS DROPPED ONE OF THE LORDS OF THE EART #2

HANNAH HAS.



THAT IS NOT AN APPROPRIATE QUESTION, HANNAH. HAVE YOU BEEN GONE SO LONG THAT YOU'VE FORGOTTEN YOUR ROLE?



THAT'S ALRIGHT, CHORTIS. HANNAH DESERVES AN EXPLANATION.

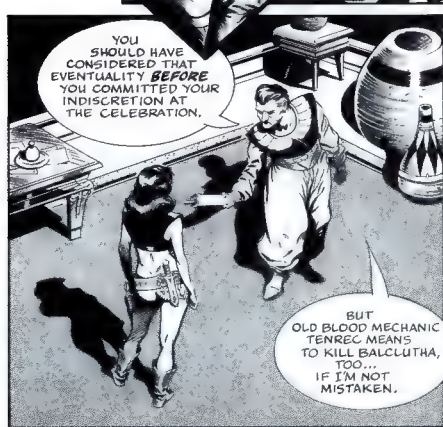


MAYBE TOO MUCH SUCCESS. MAYBE UNAVOIDABLE EROSION FROM THE CONSTANT STRESS. WHATEVER.

YOU KNOW WHAT A SKILLED RESOURCE HE HAS BEEN FOR US.. BUT LATELY HIS JUDGMENT SEEMS CLOUDED.

HIS DECISION TO LURE TENREC OUT ON ONE OF HIS **HUNT'S** EXEMPLIFIES HIS RECENT BEHAVIOR.

YOU KNOW HE MEANS TO KILL TENREC.



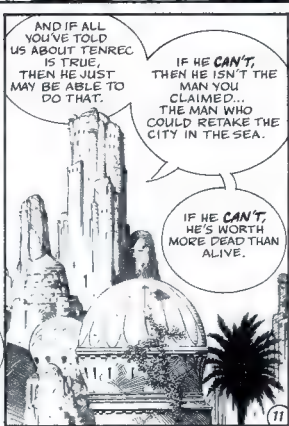
YOU SHOULD HAVE CONSIDERED THAT EVENTUALITY **BEFORE** YOU COMMITTED YOUR INDISCRETION AT THE CELEBRATION.

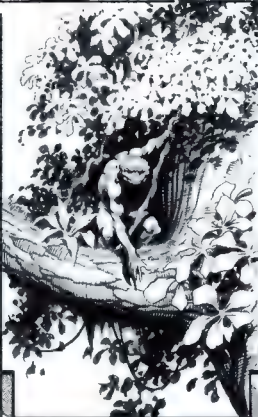
BUT OLD BLOOD MECHANIC TENREC MEANS TO KILL BALCLUTHA, TOO... IF I'M NOT MISTAKEN.

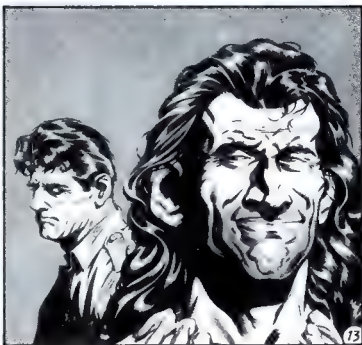
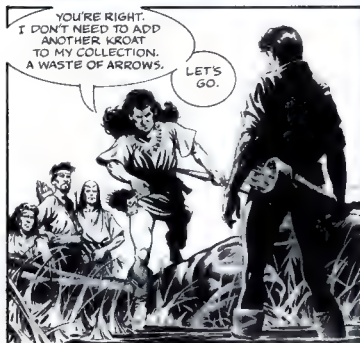
AND IF ALL YOU'VE TOLD US ABOUT TENREC IS TRUE, THEN HE JUST MAY BE ABLE TO DO THAT.

IF HE **CAN'T**, THEN HE ISN'T THE MAN YOU CLAIMED... THE MAN WHO COULD RETAKE THE CITY IN THE SEA.

IF HE **CAN'T**, HE'S WORTH MORE DEAD THAN ALIVE.

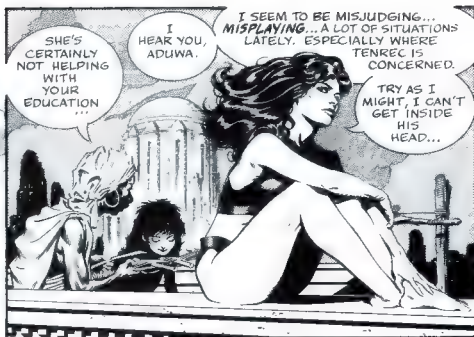








YOUR  
SISTER  
DOESN'T SEEM  
TO BE WITH  
US TODAY,  
HEPZIBAH.



SHE'S  
CERTAINLY  
NOT HELPING  
WITH  
YOUR  
EDUCATION...

I  
HEAR YOU,  
ADUWA.

I SEEM TO BE MISJUDGING...  
**MISPLAYING...**...A LOT OF SITUATIONS  
LATELY. ESPECIALLY WHERE  
TENREC IS CONCERNED.

TRY AS I  
MIGHT, I CAN'T  
GET INSIDE  
HIS  
HEAD...



EVEN  
THOUGH  
SOMETIMES  
I ACTUALLY  
**DREAM**  
I'M  
TENREC...

SOUNDS LIKE  
YOU MAY NOT BE  
ENTIRELY OBJECTIVE  
IN THIS...

DON'T  
YOU START  
THAT, ADUWA!  
YOU KNOW  
ME BETTER.



I  
**KNOW** YOU.  
I PRACTICALLY  
RAISED YOU  
MYSELF.

YOU'RE  
**GOOD.**

STILL, IT  
SEEMS MY LITTLE  
COURT SLITHER MAY BE  
FINDING HER CHAINS  
A BIT SHORT  
THESE DAYS.



WHAT'S  
TO  
UNDERSTAND?

YOUR  
JACK TENREC FEELS  
HE HAS LOST  
EVERYTHING.

HE'S OUT IN THE  
SWAMPS NOW TRYING TO  
WIN BACK HIS CONFIDENCE...  
AND THE POWER  
HE THINKS HE NEEDS.

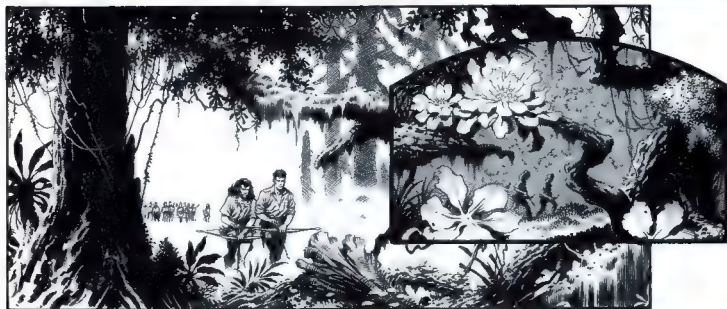
**YOU**  
SHOULD  
UNDERSTAND  
THAT.



ANYWAY, I BELIEVE  
THAT **HOWEVER** TODAY'S  
LITTLE DRAMA ENDS, IT WILL  
BE PLAYED OUT IN THE  
LORD DRUMHELLER'S  
COURT.

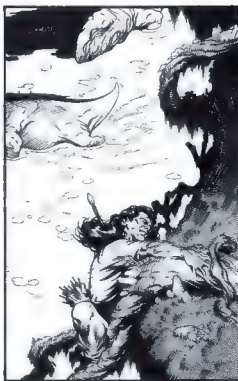
LET'S ALL  
BE THERE AT  
DUSK.

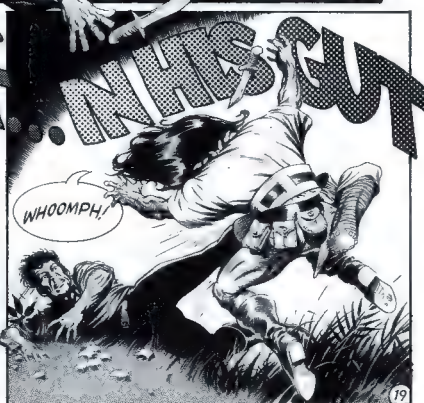
**HEPZIBAH...**  
PAY ATTENTION  
TO YOUR  
STUDIES.



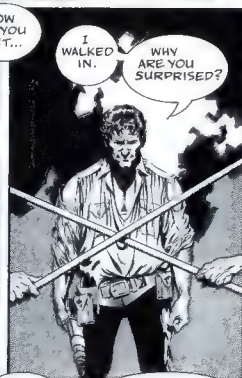


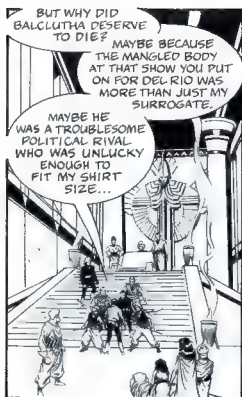












BUT WHY DID BALCLUTHA DESERVE TO DIE?

MAYBE BECAUSE THE MANGLED BODY AT THAT SHOW YOU PUT ON FOR DEL RIO WAS MORE THAN JUST MY SURROGATE.

MAYBE HE WAS A TROUBLESOME POLITICAL RIVAL WHO WAS UNLUCKY ENOUGH TO FIT MY SHIRT SIZE...



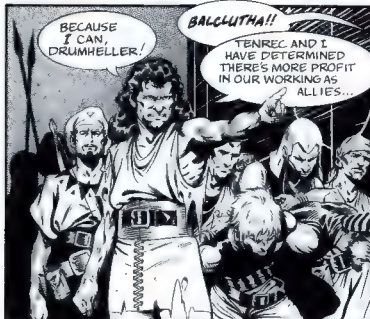
AND MAYBE YOU FEARED THAT, THIS TIME, YOU MIGHT BE LINKED TO THE TASK YOU HAD BALCLUTHA... EXECUTE

YOU COULD NEVER PROVE A WORD, OUTSIDER.



THAT'S RIGHT. I CAN'T.

I DON'T HAVE TO.



BECAUSE I CAN, DRUMHELLER!

BALCLUTHA!!

TENREC AND I HAVE DETERMINED THERE'S MORE PROFIT IN OUR WORKING AS ALLIES...



YOU SET ME UP!

YOU SET YOURSELF UP, YOU FOOL!

THERE'S GOING TO BE SOME CHANGES MADE. DRUMHELLER, IF YOU DON'T WANT ME TO GO BEFORE THE TRIBE WITH THIS LITTLE TABLEAU...



WIPE THAT LOOK OFF YOUR FACE, GIRL!

FAUGH...! YOU WORSHIP POWER.



I WAS YOUR STICK, DRUMHELLER, BUT NOW YOU'VE GIVEN ME THE STICK I NEEDED.

SURE...WE CAN TAKE THE CITY IN THE SEA. BUT NOW WE DO IT AS PARTNERS...

NOW WE DO IT MY WAY.

NEXT  
THE HARVEST MEN



SEND YOUR LETTERS TO: XENOZOIC EXPRESS, c/o KITCHEN SINK PRESS, 320 RIVERSIDE DR., NORTHAMPTON, MA 01060

**Here we are again!** The last time we met was about, umm...two years ago. Two years? Well, a lot can happen in two years. *Xenozoic Tales* can now be seen on Saturday morning TV in the guise of *Cadillacs and Dinosaurs*. A beautiful book collecting issues 9-12 of *Xenozoic Tales*, called *Time in Overdrive*, has greeted eager readers. Another comic book series, based on *Xenozoic Tales*, is being published by Topps. What's more, the whole darn company picked up stakes and moved to Massachusetts! Yes, a lot can happen in two years, but this issue of *Xenozoic Tales* was worth the wait and change, just to read these great letters that came in...

### OUR FIRST WOMAN?

Just dropping a line to offer three observations on Mark Schultz's *Xenozoic Tales*.

First, has anyone but me noticed that all the letters published in the last four issues of *XT* have come from male readers (I haven't read those published in nos. 1-8, since I read those issues in the compilation volumes)? Is this a random or a selective sampling of the readership? Is it possible that women aren't tuning in to Schultz's work? I really find this difficult to believe, given the strong female characterization (Hannah and the Governors Scharnhorst and Dahlgren). It is rare, in this particular genre, to find a male author capable of creating women who are more than melon-breasted, bubble-headed stereotypes, to be alternately molested by villains (male) and rescued/sexed by heroes (male); mindless fodder for the sexually impoverished young men who must make up the majority of an adventure comic's readership. Maybe it's just that women don't write letters to comics publishers; I'll confess, this is only my second (the first having been inspired by Neil Gaiman's DC work).

Second, as a vertebrate paleontologist, I'd like to applaud Schultz's continually improving attention to the physiology of the animals and plants that populate his twenty-sixth century Earth. This was especially noticeable between issues 8 and 9, where it seems that he suddenly discovered the reconstructions of the "dinosaur renaissance" of the past three decades. His "slithers" now owe more to the restorations of Bob Bakker, the Czerkas, John Gurche, Mark Hallet, Doug Henderson, Greg Paul, and William Stout, than to the obvious early inspirations such as Frank Frazetta and Richard Corben, who modeled their dinosaurs and other extinct fauna after the paintings of the "old masters" of paleo-illustration like Charles Knight, Rudolph Zallinger, Zdenek Burian, etc. The result has been dinosaurs that are not only more anatomically accurate, but a lot more interesting to look at. Now, if Steve Stiles would just follow his lead...

Finally, *XT* warrants special praise as a cautionary tale of the consequences (both long- and short-range) of environmental degradation. By reducing mankind to but one player on a stage inhabited by all the species that have come and gone throughout the entirety of the Phanerozoic, struggling to survive on a planet beset by tectonic upheaval and climatic instability, he is offering a desperately needed comment on our present environmental situation. If the readers of *XT* have somehow managed to avoid the words and pictures coming across the evening news, CNN, and the warnings of the scientific community concerning the very here-and-now disasters of global warming; plummeting biodiversity; human overpopulation; deforestation; acid rain; industrial air, water, and soil depletion; ozone depletion; cataclysmic oil spills; and the only slightly diminished possibility of nuclear holocaust, then perhaps Mr. Schultz is offering us a little more than entertainment. Maybe he's offering perspective. My training as a paleobiologist had led me to appreciate the delicate balance that allows our biosphere to exist, and that on several occasions the integrity of that system has been severely compromised by natural catastrophe. Extinction has been a fact of life recognized by biologists since at least the mid-eighteenth century. It's a dangerous pity that the only species in a position to acknowledge the implications of this fact has become its most potent agent, continuing somehow to believe that man is uniquely exempt from becoming biological history.

**Cait Kiernan**

Homewood, AL 35259

Thanks for your thoughtful letter. I don't know if the sample of the letters is so much random or selective as it is complete. We generally try to get all the letters we receive into this column. As far as the readership of *Xenozoic Tales* goes, it's no secret that the vast majority of the people who read comics are male, with some notable exceptions like *Omaha the Cat Dancer*, *Hate, Love and Rockets*, *Twisted Sisters*, *Naughty Bits*, *Wimmen's Comix*, and a few others. You know, books that have something of interest to women. As for Schultz's dinosaur "influences," Mark closely watches all the latest theories and evidence about Earth's prehistory, but the pleasing evolution of his flora and fauna may have more to do with his own evolution as an artist than anything else.

### MISSED A LOT

This is my first letter to Kitchen Sink, although *Xenozoic Tales* #12 was not the first Kitchen Sink title I bought. I have both of the *Xenozoic* collections. However, I read *Dinosaur Shaman* [Vol. 2] first, and *Cadillacs & Dinosaurs* [Vol. 1] second, and I finished #12 thinking that I'd missed a lot in not seeing nos 9-11. Guess I'll have to remedy that

That said, with #12, I will be a regular reader of the title. The two stories in the issue were full of the strengths of the stories in the second collection, where the 20-page lead and 8-page backup format dominates. Mark Schultz has always had continuity in his stories, but with Scharnhorst's coup, he's set up a truly exciting situation. Scharnhorst has changed from "History Lesson" (#4). Jack Tenrec has been cut to size, and if Aduwa Steptoe was being rather harsh, she still made me feel that Jack had been a disappointment in a lot of ways. True, he's an exceptional scrapper, and a man of great conviction, but the greatest scrap—the one to determine the future of his world—he hasn't handled well.

At the same time, there were new characters—Lord Drumheller, Chorthis Rouge, and Aduwa Steptoe—and new mysteries...wonderful! But you could say the same about Mark's art. When I first leafed through *Dinosaur Shaman*, it was his artistic influences I first noticed. Wally Wood, Frank Frazetta, Al Williamson, and I think a little Joe Orlando, too. But as I read these and then the earlier ones, I saw what Mark was really up to. Certainly he has influences, but he has his own talent, too, and he's melding the two, working toward a synthesis all his own...

Thank you for letting me ramble on, and thanks for putting out *Xenozoic Tales*.

**Charles J. Sperling**

Flushing, NY 11354-5814

### NOT VANISHED

I am so pleased to find *Xenozoic Tales* has not vanished. I constantly search the racks for the next issue, ever since I started collecting back with #9. Seems like years. Come to think of it, it has been. I'm pleased that I have all the issues now, including the elusive #7 with its beautiful Rockwellesque cover.

Mark, your art, storytelling, and approach serve as an inspiration to me as I work on my own writing and illustration projects. It has been a pleasure to see your story unfold and to see your skills in presenting it advance.

Steve, your stories and art accompanying Hannah and Jack's story are a welcome bonus. I can see that you too have developed in your skill. You supply that little extra that rounds out an all-over excellent book.

If I had only one request, I might ask that the story unfold a little faster than one issue a year, but then, I do enjoy anticipating the next issue. I only ask that you don't ever stop producing *Xenozoic Tales* until the story is finished, if it ever is! Thanks to everyone for their work

**Peter MacDougall**

Halifax, Nova Scotia, B3H 3S8 Canada

### CAN'T RUSH QUALITY

Ever since I picked up my first issue of *Xenozoic Tales* (#4), it has been my favorite. The detail and care that Mark puts into each panel tells me that he loves this work. Wouldn't it be something if all the other artists doing comic books cared this much about the quality of the work they do?

As to the matter of time between each issue, let me say that I don't mind. I would love to have it out more frequently, but not at the price of quality. A couple of other comic

book favorites of mine (*Flaming Carrot Comics* and *Tales of the Beanworld*) don't exactly fly out of the presses either. I think this helps me appreciate the time and talent that goes into such a project

I mentioned the great art. I don't want to neglect the stories. They keep getting better. I love the characters and can't wait to see where they'll be taken next. I also enjoy the Xenozoic world and finding out how the pieces fit together. The backup stories are well done, also.

**Craig T. Powell**

Salt Lake City, UT 84119

### COMPARISONS

Folks seem to compare Schultz's art with Frazetta's and Williamson's (and rightly so), but let's not leave out Angelo Torres, and, with the shading technique on the dream head of the protagonist Tenrec in the opening panel of "Two Cities" (issue 12), Roy G. Krenkel.

Reader Aldo Perdomo rightly likened Schultz's work to that of Alex Raymond, but as I read "Two Cities," I was struck by the similarities to Edgar Rice Burroughs, to whose work Frazetta is linked.

Nightmares, hallucinations, and political intrigue share an essential quality: things are not what they seem. Thematically, "Two Cities" dwelt upon the nature and human origins of illusion: if appearances are deceiving, it is because there is a deceiver at work. In dream and delirium, Tenrec's own mind deceives him; then he falls prey to the deceit of political intrigue, where events are staged, and false...

Schultz has given us a story that moodily portrays illusion as deceit, and as aesthetically and morally dark. As the story opens, Tenrec is immersed in that darkness, unaware of its nature. As the story closes, and he finds himself in the clutches of another's illusion, a political intrigue, he is aware, his eyes are open. He is no longer in darkness, but in the light.

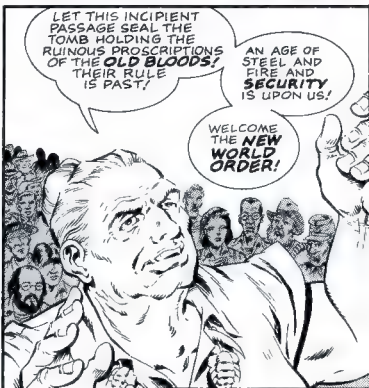
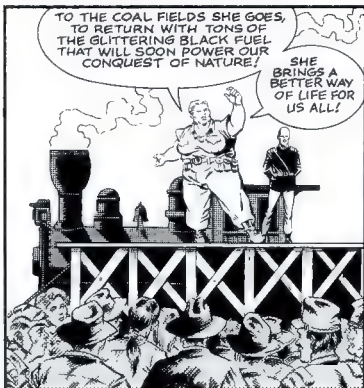
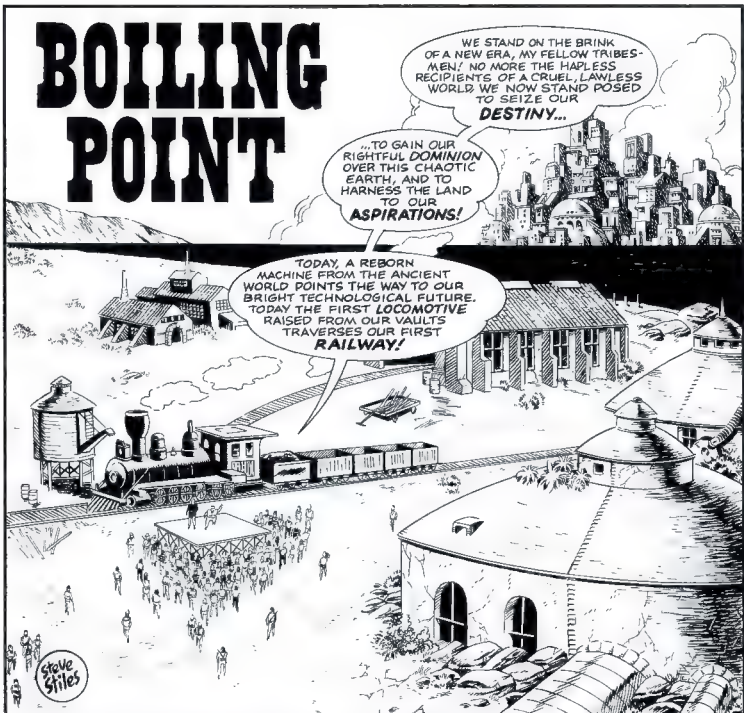
In the light, the illusion is exposed, and the deceivers revealed as coercive and murderous; they are truly threatening, dangerous, and evil. What is truth? It is the light that exposes the lie. "Two Cities" makes a valid moral statement. Good job.

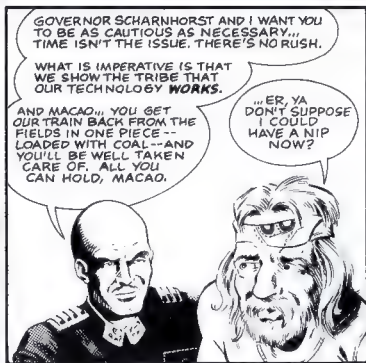
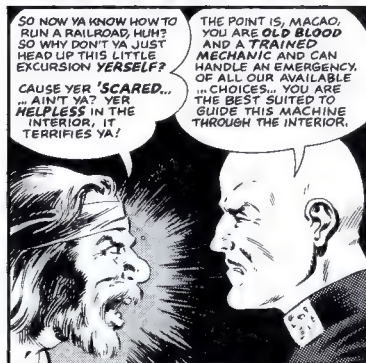
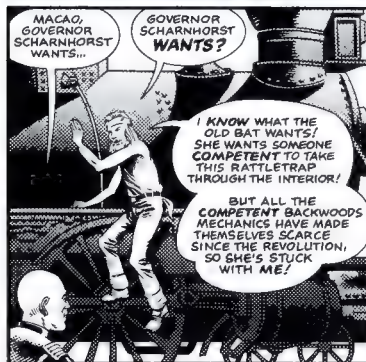
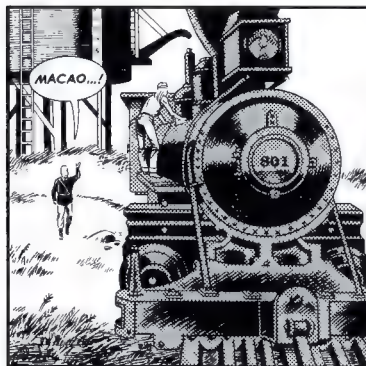
**David Malcolm Porta**

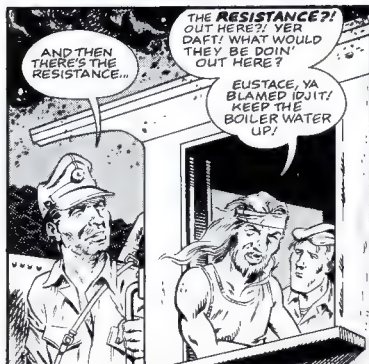
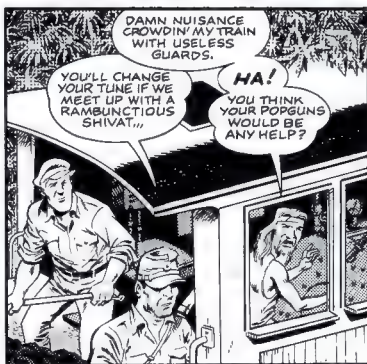
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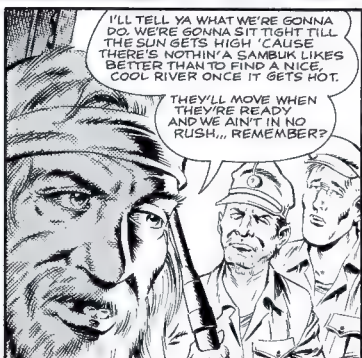


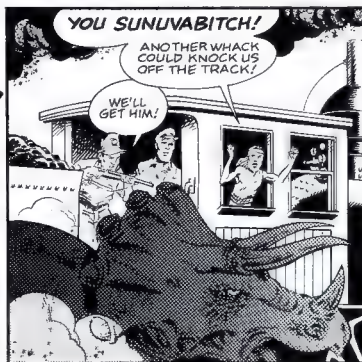
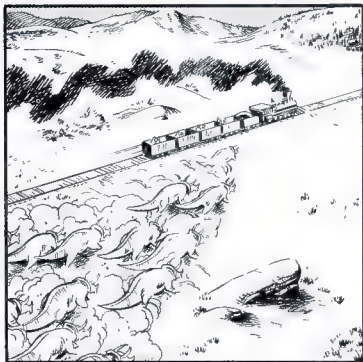
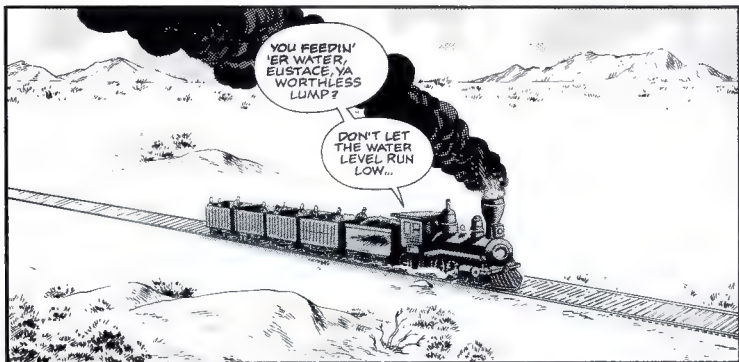
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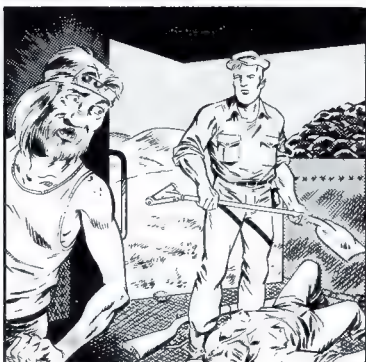
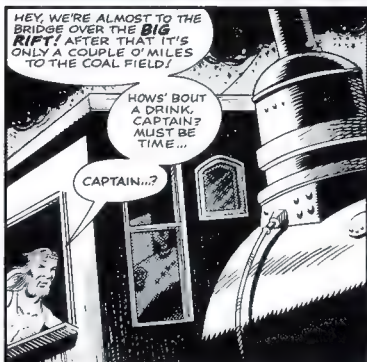
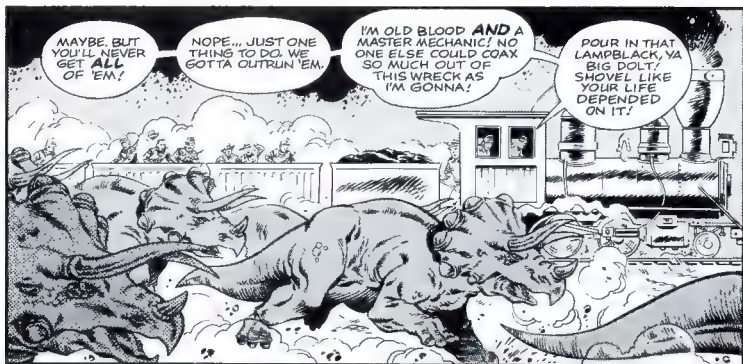




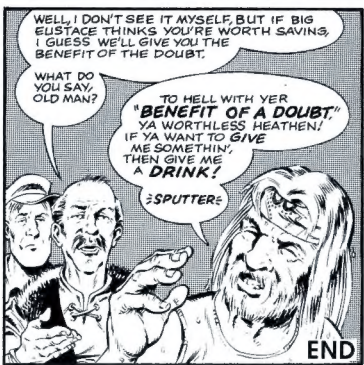
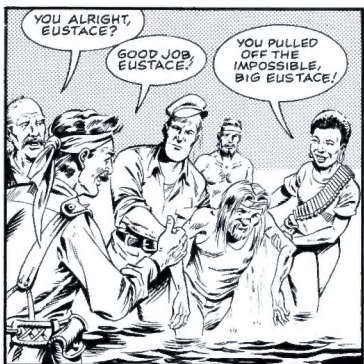
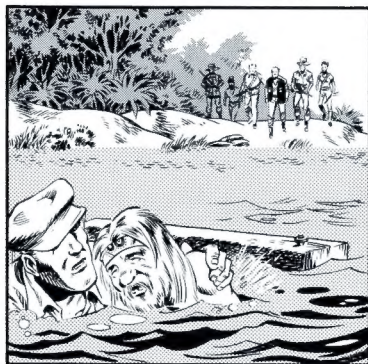
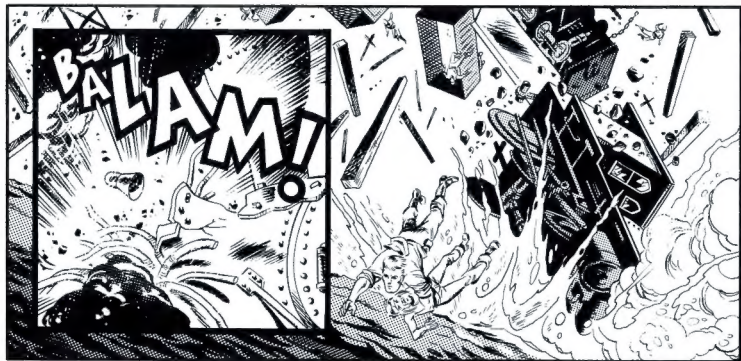












# FROM A TO XENO

For a long time I've wanted to create a forum in *XT* for passing along information that I think may be of interest to my fellow dinophiles. To plug, in other words, that which you may not hear about elsewhere. Thus, the following:

Several years ago, I went to Calgary, Alberta, for a signing at Words and Pictures, one of North America's finest comic book shops. That store's proprietor, Michael Moynihan, and paleontology grad student Michael Ryan, spent several days taking me around the Alberta countryside. In particular, they took me to the little badlands town of Drumheller, site of the Royal Tyrrell Museum of Paleontology.

The Royal Tyrrell is the best kept secret north of the 49th parallel. Few people outside Canada seem to have heard of it. Containing a world-class collection of dinosaur and other fossil remains and re-creations, it has the unique bonus of being near Dinosaur Provincial Park, an enormous chunk of badland sporting the world's richest Cretaceous fossil beds. When you leave the museum and walk into the neighboring ravines, the rocks you tread on are petrified dinosaur bones. The museum offers public programs in which you can enlist for a dinosaur dig. Call 403-823-7707 for information.

Incidentally, the turtles which appear in the last panel on page 10 of "Dangerous Grounds" are a liberal interpretation of *Sinemys Gamera* (yes, named for the flying Japanese menace), a denizen of the Lower Cretaceous recently discovered in the Gobi Desert by the Tyrrell's Curator of Vertebrate Paleontology, Don Brinkman. This is, I believe, *Gamera's* debut appearance in a work of fiction.

Many readers have asked where I learned to draw dinosaurs. Well, I study the works of artists who have studied fossil remains. I'll assume that Charles R. Knight, Zdenek Burian and William Stout are known to the majority. Doug Henderson may be less familiar. Working mostly in pastels or charcoal, Henderson



Sculptor John Fischner's *Tyrannosaurus* and "Hatchlings"

places his prehistoric creatures in whole, rich environments dripping with atmosphere.

Along with Stout, Henderson is keeping alive the romantic, painterly tradition of Knight. Look for his work in *Dinosaurs*, *A Global View* by B. and S. Czerkas, *Living with Dinosaurs* (Bradbury Press), and *Maia, A Dinosaur Grows Up* (Running Press) to see what I mean. There are many others. We're living right now in a golden age of dinosaur illustration.

Three-dimensionally speaking, my drawings benefit from the sculptures of John Fischner. John hand-sculpts "commercial-grade wood pulp over a steel wire armature" to create his dinosaurs. Every beast is unique and has its own personality, as well as being accurately depicted. John's sculptures are on display in museums in Italy, Austria, Switzerland, Germany, and Japan, as well as the U.S.

John has also created two limited edition sculpture series, entitled "Hatchlings," in cold-cast marble. Beautiful stuff. Write for his brochure at Dreamstar Productions, 18111 FM 762, Needville, TX 77461. Your coffee table cries for one of these.

See you sometime in '95!

— Mark Schultz

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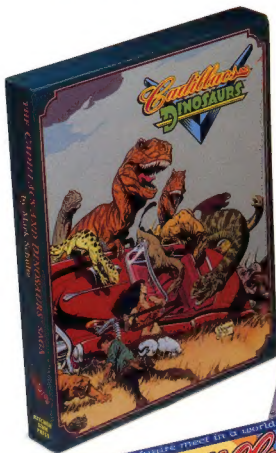
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